

PRICE 25 CENTS

PS 635

.Z9

W983

Copy 1

Virginia Visits Santa Claus

Elizabeth Heywood Wyman



THE PENN PUBLISHING COMPANY

Successful Rural Plays

A Strong List From Which to Select Your Next Play

FARM FOLKS. A Rural Play in Four Acts, by ARTHUR LEWIS TUBBS. For five male and six female characters. Time of playing, two hours and a half. One simple exterior, two easy interior scenes. Costumes, modern. Flora Goodwin, a farmer's daughter, is engaged to Philip Burleigh, a young New Yorker. Philip's mother wants him to marry a society woman, and by falsehoods makes Flora believe Philip does not love her. Dave Weston, who wants Flora himself, helps the deception by intercepting a letter from Philip to Flora. She agrees to marry Dave, but on the eve of their marriage Dave confesses, Philip learns the truth, and he and Flora are reunited. It is a simple plot, but full of speeches and situations that sway an audience alternately to tears and to laughter.

HOME TIES. A Rural Play in Four Acts, by ARTHUR LEWIS TUBBS. Characters, four male, five female. Plays two hours and a half. Scene, a simple interior—same for all four acts. Costumes, modern. One of the strongest plays Mr. Tubbs has written. Martin Winn's wife left him when his daughter Ruth was a baby. Harold Vincent, the nephew and adopted son of the man who has wronged Martin, makes love to Ruth Winn. She is also loved by Len Everett, a prosperous young farmer. When Martin discovers who Harold is, he orders him to leave Ruth. Harold, who does not love sincerely, yields. Ruth discovers she loves Len, but thinks she has lost him also. Then he comes back, and Ruth finds her happiness.

THE OLD NEW HAMPSHIRE HOME. A New England Drama in Three Acts, by FRANK DUMONT. For seven males and four females. Time, two hours and a half. Costumes, modern. A play with a strong heart interest and pathos, yet rich in humor. Easy to act and very effective. A rural drama of the "Old Homestead" and "Way Down East" type. Two exterior scenes, one interior, all easy to set. Full of strong situations and delightfully humorous passages. The kind of a play everybody understands and likes.

THE OLD DAIRY HOMESTEAD. A Rural Comedy in Three Acts, by FRANK DUMONT. For five males and four females. Time, two hours. Rural costumes. Scenes rural exterior and interior. An adventurer obtains a large sum of money from a farm house through the intimidation of the farmer's niece, whose husband he claims to be. Her escapes from the wiles of the villain and his female accomplice are both starting and novel.

A WHITE MOUNTAIN BOY. A Strong Melodrama in Five Acts, by CHARLES TOWNSEND. For seven males and four females, and three supers. Time, two hours and twenty minutes. One exterior, three interiors. Costumes easy. The hero, a country lad, twice saves the life of a banker's daughter, which results in their betrothal. A scoundrelly clerk has the banker in his power, but the White Mountain boy finds a way to checkmate his schemes, saves the banker, and wins the girl.

THE PENN PUBLISHING COMPANY
PHILADELPHIA

Virginia Visits Santa Claus

By
ELIZABETH HEYWOOD WYMAN



PHILADELPHIA
THE PENN PUBLISHING COMPANY

1923

PS 635
.Z9W983

COPYRIGHT 1923 BY THE PENN PUBLISHING COMPANY

Manufacturing
Plant
Camden, N. J.



© C. D. 66174
Virginia Visits Santa Claus

NOV 30 '23

ms. 1.

TMP92-007621

Virginia Visits Santa Claus

CHARACTERS

- VIRGINIA, *a little girl who wants to believe in Santa Claus*
- HARRY *her brother*
- ISABEL *her friend*
- HAZEL *another friend*
- CHRISTMAS SPIRIT, *indispensable at Christmas Time*
- SANTA CLAUS *the children's friend*
- BROWNIE STRONG and BROWNIE HANDY, *Santa's helpers*
- RED CAP *Santa's swift messenger*
- TWINKLE EYES and SHARP EARS, *Santa's reporters*
- JUMPING JACK *an animated toy*
- JACK-IN-BOX *a surprise package*
- FRENCH DOLL *the best of all*

TIME OF PLAYING:—About forty-five minutes.

STAGE SETTING

SCENES I and III. If possible hang back and side curtains of inexpensive cheese-cloth to form background. Out of black paper cut a silhouette of a fireplace and place back-stage, center. Throw a red light throughout scenes.

SCENE II. Buy the necessary amount of crêpe paper, stretch full length and cut into short width streamers. Sprinkle with artificial snow and hang over the white curtains. The streamers should be fastened on wire or heavy twine, and if hooks are placed at the top of the white curtains, it will take but a scant minute to put them in place. Remove fireplace. Jack-in-Box (see illustration) is placed right, and doll stands at left. Throw white light throughout scene. If a piece of gauze is stretched across the proscenium arch, the play will seem as a dream to the spectators.

Virginia Visits Santa Claus¹

SCENE I.—*Child's room, with fireplace at center back.*

(*Curtain rises, disclosing VIRGINIA sitting in front of fireplace reading. As she reads to herself, some one behind the scenes recites, "'Twas the Night Before Christmas."* At close of poem VIRGINIA speaks.)

VIRGINIA. That's the most bee-utiful poem.

HARRY (*rushes in*). Hello there, sis. What are you doing?

VIRGINIA. Oh, Harry, did you ever see Santa Claus' cunning little reindeer?

HARRY. Naw. What you reading, anyhow? (*Looks over her shoulder.*) Aw, that silly stuff. Teacher read it to us in school yesterday.

VIRGINIA. But don't you believe in Santa Claus or anything?

HARRY. Well, you never saw him, did you?

VIRGINIA (*doubtfully*). No-o, but the books tell just what he looks like and all. (*Eagerly.*) Do you suppose p'r'aps I might see him, to-night, if I looked out of the window after it's all dark?

HARRY (*in a superior way*). Well, perhaps seeing you're such a kid and a girl too, you might try, but I'm not going to get fooled. I'm too old for that.

VIRGINIA. I'm going to hang up some stockings like the story, and then Santa Claus will just have to come.

¹ The paragraphs within brackets may be omitted.

Anyway, he said he would in the letter he wrote me. Don't you remember, Harry?

HARRY. Yes, but —— (*Stops short.*) Oh, all right, sis.

VIRGINIA (*goes to table*). Oh, goody, Harry. Mother's left her sewing here. (*Pulls out stockings.*) You write the names so Santa Claus will know what to put in. (*HARRY writes.*) Wouldn't it be dreadful if he made a mistake and gave us some grown-up things? (*Holds up stockings one by one.*) Here's one for Daddy, and one for Mother, and one for you, and one for me. Now let's pin them up. (*Holds up stockings.*) This beautiful long one is for Mother because she's just the loveliest mother I ever had. (*Takes up sock.*) Doesn't Daddy's look funny? It isn't nearly as big as Mother's, but I don't believe he'll care. Big men never get so many things for Christmas. (*Takes HARRY'S.*) Here's yours. It'll hold quite a lot. Do you think it's big enough?

HARRY. Sure thing, sis. He'll manage somehow.

[VIRGINIA (*looks at her own anxiously*). Mine's awfully little. I don't see how Santa can ever get my new dolly in it. Do you?

HARRY. I tell you, sis; you take one of Mother's out of her basket and I'll pin your name on it.

VIRGINIA (*with a giggle*). He'll think I have awfully big feet. Do you really suppose he won't care, Harry?

HARRY. Sure he won't, sis. Girls always get a lot. Give it to me. (*Pins it up.*) Here come Hazel and Isabel. I'm going out with my sled. (*Exit.*)]

(*Enter HAZEL and ISABEL.*)

ISABEL. My mother told me I could stay until six o'clock. I think she's fixing something for our Christmas tree.

HAZEL. Mine told me to run out and play. She said little girls shouldn't see too much on Christmas Eve.

VIRGINIA. Look what I've been doing. I've hung up all our stockings just where Santa Claus can see them when he comes down the chimney.

ISABEL. Do you believe there's a Santa Claus? I don't. All the girls say there isn't any and they'll think you're an awful baby if you do, won't they, Hazel?

[HAZEL. Yes, I don't believe there's any. I heard my mamma talking to my papa about it.

ISABEL. What did they say?

HAZEL. Well, I know, but I'm not going to tell.

ISABEL. You think you're awfully smart. Anyway I know what I'm going to get for Christmas. I'm going to have a great big doll.

HAZEL. It isn't going to be as nice as mine.

ISABEL. Yes, it is too, and my doll is going to be as big as a baby. You see if it isn't.

HAZEL. Well, it isn't going to be as nice as mine.

ISABEL. Yes, it is, too.

HAZEL. No, it isn't.

VIRGINIA. Oh, girls, Santa Claus will hear you and he won't like it at all if you talk that way.

ISABEL (*crossly*). There isn't any Santa Claus, I tell you.]

HAZEL. Santa Claus is —— It's just —— (*Whispers to ISABEL.*) (*Aloud.*) Isn't it, Isabel?

VIRGINIA (*almost in tears*). But he answered the letter I wrote him. I found a note in the fireplace.

ISABEL. Aren't you a baby!

(*Piano begins to play softly.*)

VIRGINIA. Oh, girls, where is that lovely music?

ISABEL. I don't hear any music.

HAZEL. Neither do I.

(*Enter CHRISTMAS SPIRIT.*)

CHRISTMAS SPIRIT. Can you see me, Virginia?

VIRGINIA. Oh, how beautiful, girls, look!

HAZEL. Look at what?

ISABEL. I don't see anything.

(*The two girls busy themselves with their dolls.*)

CHRISTMAS SPIRIT (*to VIRGINIA*). You didn't see me, Virginia; but I've been right near you all the time

you were hanging up the stockings for Daddy and Mother and brother Harry. How would you like to go with me to see Santa Claus in his workshop?

VIRGINIA. Oh! Oh! Then there is a Santa Claus!

CHRISTMAS SPIRIT. Of course there is. I go about with him every year all over the world. People don't often see me, but Santa could never do all he has to do without me.

VIRGINIA. And you're really going to take me to see him!

CHRISTMAS SPIRIT. Yes, if you want to.

VIRGINIA. Oh, goody, goody. And can Isabel and Hazel go too?

CHRISTMAS SPIRIT. I'm afraid not.

VIRGINIA. Oh, dear—they're my best friends.

CHRISTMAS SPIRIT. I'm sorry, dear, but they can't hear me or see me, and so I couldn't possibly take them to see Santa Claus. They don't even believe there is a Santa Claus. But I tell you what we'll do. We'll just put them to sleep now. Perhaps we'll be able to bring Santa Claus back with us, and when they wake up I'm sure they will be able to see him.

(Goes over to HAZEL and ISABEL and waves her wand over them, singing to the tune of "Sweet and Low.")

Sleep and dream, sleep and dream,
Dream of the lovely Christ-child,
While the stars of Christmas gleam,
Dream of his mercy mild.
Dream of love beyond our ken,
Sent from heaven to mortal men,
Bringing goodwill to all.
Dream, my little ones, dream, my pretty ones,
dream!

CURTAIN

SCENE II.—SANTA CLAUS' *Workshop.*

(In background boy dressed as jumping jack, and girl dressed as French doll. Two brownies are seated working over a sled and a wagon. JACK-IN-BOX, L.)

(Enter SANTA CLAUS.)

SANTA CLAUS. Hurry up there, my lads. It's getting late, and I may need that sled and wagon. Red Cap ought to be back now from his trip to earth. *(Two brownies hammer busily on sled and wagon. Enter CHRISTMAS SPIRIT and VIRGINIA.)* Well, well! Here's a little earth child. She must know you very well, Christmas Spirit, or you could never have brought her all the way to my house.

CHRISTMAS SPIRIT. This is Virginia, Santa. They told her there wasn't any Santa Claus, so I brought her to see you.

SANTA. Ho, ho! You can't kill the old chap yet. The children couldn't get along without him. Didn't you get the letter I wrote you?

VIRGINIA *(timidly)*. Yes, sir!

SANTA. And didn't you hang up your stocking? I might want to put a sled in it. Ho, ho!

(Two brownies have stopped their work and have crept up to VIRGINIA.)

BROWNIE STRONG. What's she made of?

BROWNIE HANDY. Will she break?

SANTA CLAUS. Here, you brownies! Back to your work. She's a little earth child, and you mustn't touch her. *(To CHRISTMAS SPIRIT.)* Christmas Spirit, you know how to make these toys work. Suppose you show them to Virginia while I go out and see if I can find Red Cap with my telescope. Can't start off with my sleigh till he's back. *(Goes out. CHRISTMAS SPIRIT waves wand and toys come successively to life. Dolls dance. Wooden soldiers drill. Drum and fife play. Finally all go off, leaving only FRENCH DOLL,*

JUMPING JACK *and* BROWNIES *working on sled and wagon. Enter SANTA CLAUS.*) Can't see where that fellow is. (*As RED CAP enters on a run.*) Oh, here he is at last.

RED CAP. Quickest trip I ever made. Round the earth in ten minutes with my magic cap. All the children are expecting you, Santa. I picked up two letters for you. Thought I got 'em all on my last round.

(*Hands letters to SANTA CLAUS.*)

SANTA CLAUS (*opens letters*). Well, well! Bless my soul! Here's a little girl who never saw the snow till this year. Now she wants a sled so she can ride down hill with the other boys and girls. Brownie Strong, finished with that sled?

BROWNIE STRONG. Yes, sir. Just finished.

SANTA CLAUS. Take it out and load it on my sleigh. Can't disappoint that little girl. (*Opens other letter. Chuckles.*) Now what do you think this fellow wants? What do you guess, Virginia?

VIRGINIA. I think maybe he wants a wagon.

SANTA CLAUS. Well, well, well! What a bright little girl you are. That's just it. Wants to ride down the sidewalk when the snow is gone. Brownie Handy, that wagon finished? (*As BROWNIE HANDY nods.*) Take it out. (*BROWNIE HANDY wheels wagon off stage.*) Pretty big sleighful I'll have this year, but my reindeer are strong. Most time for me to get off, too. Not much left in the shop. We'll call Twinkle Eyes and Sharp Ears. They can tell me if we've missed anybody. (*Claps his hands. Enter TWINKLE EYES and SHARP EARS. TWINKLE EYES has on huge pair of goggles. SHARP EARS has telephone operator's cap.*) Look all over the earth, Twinkle Eyes, and see if you can find any child that we've missed.

TWINKLE EYES (*peers about*). I see a little boy way off out West. It's snowing, and his papa hasn't come back from town, and he's crying because he's afraid Santa Claus can't find his house. I don't think he's on your list, Santa.

SANTA CLAUS. That will never do. Christmas Spirit, put him to sleep and send him a pleasant dream, and we'll find a toy. (*Piano plays softly tune of "Sweet and Low," and CHRISTMAS SPIRIT waves her wand slowly as SANTA CLAUS looks about and finally stops at JUMPING JACK.*) Just the thing! (*To BROWNIES who have just crept in and are looking curiously at VIRGINIA, touching her with their fingers, etc.*) Here, Brownie Strong and Brownie Handy, bring out Jumping Jack, and show Virginia how he can jump.

(*Two BROWNIES lift him out by the elbows. First BROWNIE pulls string fastened to back of his collar. He lifts arms and legs in jumping-jack fashion.*)

VIRGINIA (*claps her hands*). Oh, what fun! Do it again. (*BROWNIE repeats.*)

SANTA CLAUS (*at close of performance*). There, we don't want to wear him all out before Freddie gets him. Take him out, Strong and Handy. (*BROWNIES carry him out.*) Now, Sharp Ears, do you hear anything?

SHARP EARS. I hear a little newsboy in a poor tenement. He's telling his mother that he has a picture book to give his little sister, but he hasn't a cent to spend for his brother.

SANTA CLAUS. We can't have that. (*Looks around.*) Doll won't do. (*Goes over to box.*) What's in this box? I've forgotten.

(*Raps on the side. Boy dressed as jack-in-box pops out.*)

VIRGINIA (*shrieks with joy*). Oh! Oh!

SANTA CLAUS (*holding his sides with laughter*). Come along now, Brownies. Put him back and load him on the sleigh. Time we were going.

(*BROWNIES shut box. Just as they have it closed, out he pops again, and they jump back in fright. They close it again and shove it off.*)

VIRGINIA. But there's the dolly. You're not going to leave her all alone!

SANTA CLAUS. No, no, no! Of course not! Strong and Handy, bring her here.

(BROWNIES take hold of her arms. She walks out stiffly and stands in front of stage. SANTA CLAUS presses upon her body and she says "Mamma.")

VIRGINIA. She's the very loveliest of all! (*Shyly.*) Is anybody going to have her?

SANTA CLAUS (*winks at others*). How about it, everybody? I move we take it to a little girl whose name begins with "V" and ends in "a." All in favor say "Aye."

ALL. Aye!

SANTA CLAUS. But you mustn't tell. It's a secret.

VIRGINIA. Oh, goody, goody! I guess!

SANTA CLAUS. Dear, dear. Little girls mustn't guess too much. Take the doll, brownies. Tuck her in well so she won't catch cold and lose her voice. (BROWNIES walk doll off stage. HANDY presses her slyly as they are going off and she cries "Mamma.") Red Cap, Twinkle Eyes, Sharp Ears, bring around the reindeer. We must be off. (*The three run off stage. In a moment sleigh-bells are heard. To VIRGINIA.*) Ready now, little girl. We'll drive down the Milky Way and say hello to the man in the moon. He's a good friend of mine. Come on, come on.

(Takes one of VIRGINIA's hands and the CHRISTMAS SPIRIT the other, and they start off stage as curtain falls.)

SCENE III.—Same room as in first scene. HAZEL and ISABEL are asleep in chairs. Sleigh-bells are heard outside.

ISABEL (*rubs her eyes and wakes up*). What's that?

HAZEL (*also wakes up*). I hear sleigh-bells.

(SANTA CLAUS enters with VIRGINIA.)

SANTA CLAUS. Hello, hello! Anybody here that doesn't believe in Santa Claus?

ISABEL. We all do now.

VIRGINIA. Where do you suppose I've been? To Santa Claus' house, and he has the most interesting toys; haven't you, Santa Claus?

SANTA CLAUS. Of course, of course. Finest in the sky.

VIRGINIA. And we came sliding down past the moon, and the man in the moon leaned out when he saw us and he waved his hand.

HAZEL. Oh, take me back with you, Santa.

SANTA CLAUS. Can't do it. It will be broad daylight now by the time I get started back. Lots to do. Have to get to — Sunday school in about five minutes, then all around the world—United States, Europe, Asia, Africa, everywhere where anybody knows me. Come along now. What do you want of me? (*Goes to fireplace.*) I see. Stockings to fill! (*Reads.*) Mother, Daddy, Harry, Virginia. Can't do it till you youngsters are all in bed. (*As they are crowded around the stockings, the two BROWNIES enter softly, one from each side, creep up and tweak the girls' hair. Girls turn around with a little scream. BROWNIES turn somersaults and play other antics while girls look on delightedly.*) You young rascals, how did you get here?

VIRGINIA (*excitedly*). I know, I know. They were on the runners of the sleigh all the time and you didn't know!

SANTA CLAUS (*laughs*). Ho, ho! Well, the youngsters will play on Christmas Eve, but now you're here you might as well make yourselves useful. Go get that—you know what—then when somebody's asleep we'll put it in this stocking. (*Holds up VIRGINIA's stocking and laughs again.*) Ho, ho! (*BROWNIES run out. Turns to children.*) Now if you youngsters don't make up your minds to go to bed, I'll never get my work done, never in the world.

ISABEL. Please, Santa, let me tell you something.

I was asleep when you came, and I dreamed that I was the little lame boy down the street, and I was so poor, and I was afraid you weren't going to bring me anything for Christmas. I'm going to ask my mother if I can't take my money out of the bank and buy him something, and you won't forget to stop at his house, will you, Santa?

SANTA CLAUS. No, of course not! We'll see that he has the best Christmas yet, you and I.

HAZEL. Isn't that funny? I had a dream too. I thought I went to see Angelique Mantelli. She's a little girl in our school and she's been sick. She did so want a doll for Christmas. I'm going to give her Corinne. She isn't new, but she's my own dearest doll, and I know she'll love her.

SANTA CLAUS. She certainly will, and I think I have a carriage in my sleigh that will be just the thing!

HAZEL. Oh, how lovely! Won't she be pleased! (*Piano plays softly and CHRISTMAS SPIRIT enters, smiling at the children.*) Oh! Oh! Isn't she lovely?

ISABEL. Who are you? You're such a pretty lady.

CHRISTMAS SPIRIT. I'm the spirit of Christmas. I come down to earth each year to bring love and kindness and joy to all who will have me. Will you keep me with you this Christmas time?

HAZEL. We want to keep you all the time; don't we, girls?

(*All run to her and cling to her as she smiles down on them. Curtain falls on tableau. Some one sings "Holy Night." During the singing, curtain is again lifted.*)

(*As encore, characters may be grouped on stage with JACK-IN-BOX popping out, FRENCH DOLL crying "Mamma," and JUMPING JACK performing in turn. At a signal they all sing "Kriss Kringle is Coming," or some other jolly Christmas song.*)

Unusually Good Entertainments

Read One or More of These Before Deciding on
Your Next Program

Price 25 Cents

GRADUATION DAY AT WOOD HILL SCHOOL.

An Entertainment in Two Acts, by WARD MACAULEY. For six males and four females, with several minor parts. Time of playing, two hours. Modern costumes. Simple interior scenes; may be presented in a hall without scenery. The unusual combination of a real "entertainment," including music, recitations, etc., with an interesting love story. The graduation exercises include short speeches, recitations, songs, funny interruptions, and a comical speech by a country school trustee.

EXAMINATION DAY AT WOOD HILL SCHOOL.

An Entertainment in One Act, by WARD MACAULEY. Eight male and six female characters, with minor parts. Plays one hour. Scene, an easy interior, or may be given without scenery. Costumes, modern. Miss Marks, the teacher, refuses to marry a trustee, who threatens to discharge her. The examination includes recitations and songs, and brings out many funny answers to questions. At the close Robert Coleman, an old lover, claims the teacher. Very easy and very effective.

BACK TO THE COUNTRY STORE. A Rural Entertainment in Three Acts, by WARD MACAULEY. For four male and five female characters, with some supers. Time, two hours. Two scenes, both easy interiors. Can be played effectively without scenery. Costumes, modern. All the principal parts are sure hits. Quigley Higginbotham, known as "Quig," a clerk in a country store, aspires to be a great author or singer and decides to try his fortunes in New York. The last scene is in Quig's home. He returns a failure but is offered a partnership in the country store. He pops the question in the midst of a surprise party given in his honor. Easy to do and very funny.

THE DISTRICT CONVENTION. A Farcical Sketch in One Act, by FRANK DUMONT. For eleven males and one female, or twelve males. Any number of other parts or supernumeraries may be added. Plays forty-five minutes. No special scenery is required, and the costumes and properties are all easy. The play shows an uproarious political nominating convention. The climax comes when a woman's rights champion, captures the convention. There is a great chance to burlesque modern politics and to work in local gags. Every part will make a hit.

SI SLOCUM'S COUNTRY STORE. An Entertainment in One Act, by FRANK DUMONT. Eleven male and five female characters with supernumeraries. Several parts may be doubled. Plays one hour. Interior scene, or may be played without set scenery. Costumes, modern. The rehearsal for an entertainment in the village church gives plenty of opportunity for specialty work. A very jolly entertainment of the sort adapted to almost any place or occasion.

THE PENN PUBLISHING COMPANY
PHILADELPHIA

Unusually Good Entertainments

Read One or More of These Before Deciding on
Your Next Program

Price 25 Cents

A SURPRISE PARTY AT BRINKLEY'S. An Entertainment in One Scene, by WARD MACAULEY. Seven male and seven female characters. Interior scene, or may be given without scenery. Costumes, modern. Time, one hour. By the author of the popular successes, "Graduation Day at Wood Hill School," "Back to the Country Store," etc. The villagers have planned a birthday surprise party for Mary Brinkley, recently graduated from college. They all join in jolly games, songs, conundrums, etc., and Mary becomes engaged, which surprises the surprisers. The entertainment is a sure success.

JONES VS. JINKS. A Mock Trial in One Act, by EDWARD MUMFORD. Fifteen male and six female characters, with supernumeraries if desired. May be played all male. Many of the parts (members of the jury, etc.) are small. Scene, a simple interior; may be played without scenery. Costumes, modern. Time of playing, one hour. This mock trial has many novel features, unusual characters and quick action. Nearly every character has a funny entrance and laughable lines. There are many rich parts, and fast fun throughout.

THE SIGHT-SEEING CAR. A Comedy Sketch in One Act, by ERNEST M. GOULD. For seven males, two females, or may be all male. Parts may be doubled, with quick changes, so that four persons may play the sketch. Time, forty-five minutes. Simple street scene. Costumes, modern. The superintendent of a sight-seeing automobile engages two men to run the machine. A Jew, a farmer, a fat lady and other humorous characters give them all kinds of trouble. This is a regular gatling-gun stream of rollicking repartee.

THE CASE OF SMYTHE VS. SMITH. An Original Mock Trial in One Act, by FRANK DUMONT. Eighteen males and two females, or may be all male. Plays about one hour. Scene, a county courtroom; requires no scenery; may be played in an ordinary hall. Costumes, modern. This entertainment is nearly perfect of its kind, and a sure success. It can be easily produced in any place or on any occasion, and provides almost any number of good parts.

THE OLD MAIDS' ASSOCIATION. A Farcical Entertainment in One Act, by LOUISE LATHAM WILSON. For thirteen females and one male. The male part may be played by a female, and the number of characters increased to twenty or more. Time, forty minutes. The play requires neither scenery nor properties, and very little in the way of costumes. Can easily be prepared in one or two rehearsals.

BARGAIN DAY AT BLOOMSTEIN'S. A Farcical Entertainment in One Act, by EDWARD MUMFORD. For five males and ten females, with supers. Interior scene. Costumes, modern. Time, thirty minutes. The characters and the situations which arise from their endeavors to buy and sell make rapid-fire fun from start to finish.

THE PENN PUBLISHING COMPANY
PHILADELPHIA

Successful Plays for All Girls

In Selecting Your Next Play Do Not Overlook This List
Price 25 Cents

YOUNG DOCTOR DEVINE. A Farce in Two Acts, by MRS. E. J. H. GOODFELLOW. One of the most popular plays for girls. For nine female characters. Time in playing, thirty minutes. Scenery, ordinary interior. Modern costumes. Girls in a boarding-school, learning that a young doctor is coming to vaccinate all the pupils, eagerly consult each other as to the manner of fascinating the physician. When the doctor appears upon the scene the pupils discover that the physician is a female practitioner.

SISTER MASONS. A Burlesque in One Act, by FRANK DUMONT. For eleven females. Time, thirty minutes. Costumes, fantastic gowns, or dominoes. Scene, interior. A grand expose of Masonry. Some women profess to learn the secrets of a Masonic lodge by hearing their husbands talk in their sleep, and they institute a similar organization.

A COMMANDING POSITION. A Farcical Entertainment, by AMELIA SANFORD. For seven female characters and ten or more other ladies and children. Time, one hour. Costumes, modern. Scenes, easy interiors and one street scene. Marian Young gets tired living with her aunt, Miss Skinflint. She decides to "attain a commanding position." Marian tries hospital nursing, college settlement work and school teaching, but decides to go back to housework.

HOW A WOMAN KEEPS A SECRET. A Comedy in One Act, by FRANK DUMONT. For ten female characters. Time, half an hour. Scene, an easy interior. Costumes, modern. Mabel Sweetly has just become engaged to Harold, but it's "the deepest kind of a secret." Before announcing it they must win the approval of Harold's uncle, now in Europe, or lose a possible ten thousand a year. At a tea Mabel meets her dearest friend. Maude sees Mabel has a secret, she coaxes and Mabel tells her. But Maude lets out the secret in a few minutes to another friend and so the secret travels.

THE OXFORD AFFAIR. A Comedy in Three Acts, by JOSEPHINE H. COBB and JENNIE E. PAINE. For eight female characters. Plays one hour and three-quarters. Scenes, interiors at a seaside hotel. Costumes, modern. The action of the play is located at a summer resort. Alice Graham, in order to chaperon herself, poses as a widow, and Miss Oxford first claims her as a sister-in-law, then denounces her. The onerous duties of Miss Oxford, who attempts to serve as chaperon to Miss Howe and Miss Ashton in the face of many obstacles, furnish an evening of rare enjoyment.

THE PENN PUBLISHING COMPANY
PHILADELPHIA



The Power of E

Expression and efficiency go hand in hand

The power of clear and forceful expression brings confidence and poise at all times—in private gatherings, in public discussion, in society, in business.

It is an invaluable asset to any man or woman. It can often be turned into money, but it is always a real joy.

In learning to express thought, we learn to command thought itself, and thought is power. You can have this power if you will.

Whoever has the power of clear expression is always sure of himself.

The power of expression leads to:

- The ability to think “on your feet”
- Successful public speaking
- Effective recitals
- The mastery over other minds
- Social prominence
- Business success
- Efficiency in any undertaking

Are these things worth while?

They are all successfully taught at The National School of Elocution and Oratory, which during many years has developed this power in hundreds of men and women.

A catalogue giving full information as to how any of these accomplishments may be attained will be sent free on request.

**THE NATIONAL SCHOOL OF
ELOCUTION AND ORATORY**

4012 Chestnut Street

Philadelphia